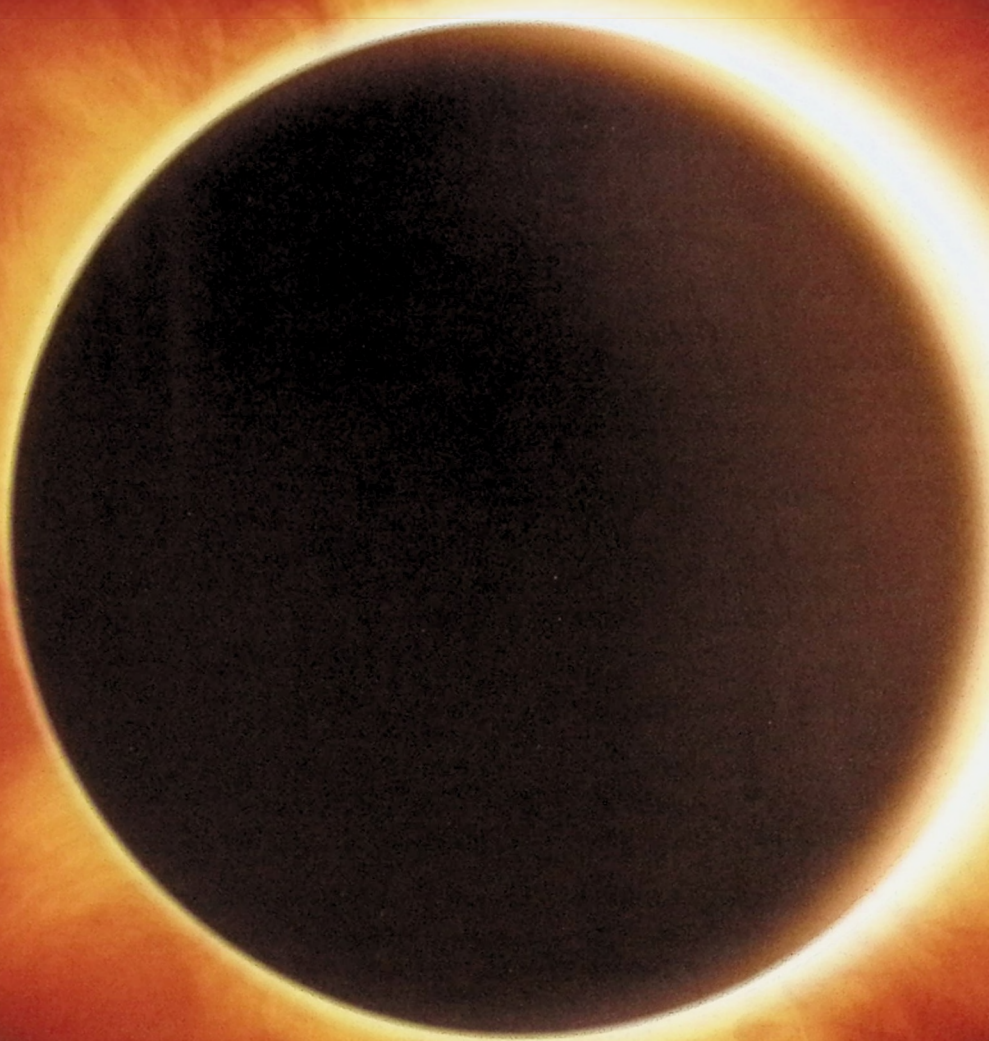


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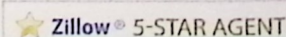
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JEFFERSON JOURNAL

July/August 2017

FEATURED



Oregon Braces For The Total Eclipse

By Amanda Peacher & Aaron Scott

Nearly a million people are expected to visit Oregon for the solar eclipse on August 21. OPB's Amanda Peacher and Aaron Scott look at the potential environmental impacts of a huge influx of people as well as the early preparations taken by some small Oregon towns. From fire danger to snake bites, hydration and sanitation issues, preparation is key.

5 **Tuned In** | Paul Westhelle

16 **EarthFix** | Jes Burns

19 **Jefferson Almanac** | Madeleine DeAndreis-Ayres

21 **Inside The Box** | Scott Dewing

23 **On The Scene** | John Baxter

24 **JPR Radio Stations & Programs**

27 **Theatre** | Geoff Ridden

30 **The Record** | Andrew Flanagan

33 **Outside The Lines** | Don Kahle

35 **The Salt** | Ari Shapiro

39 **Your Health** | Richard Harris

41 **All Tech Considered** | NPR Staff

43 **The Splendid Table** | Lynne Rossetto Kasper

45 **As It Was**

46 **Poetry** | Scott Dalgarno

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Moving Forward

It's been a busy time at JPR with numerous projects moving forward. I thought it might be useful to share a glimpse of some of the major initiatives and developments in which we've been engaged that will allow us to advance our service to the region.

Federal Funding

In early May, after being passed by Congress with bi-partisan support, the President signed Fiscal Year 2017 appropriations bills, which fund the government for the remainder of the current fiscal year, through September 30. These bills included funding for public broadcasting at current levels for the upcoming fiscal year. We're grateful to the many JPR listeners who contacted their elected representatives to share their views on this issue. This significant achievement, however, is just one step in preserving the system that has served as a catalyst for creating and sustaining dynamic public radio and television stations across the country. In late May, the President sent his full Fiscal Year 2018 budget to Congress. Like the "skinny budget" the Administration issued in mid-March, public broadcasting funding is once again proposed for elimination. The road to a final 2018 budget is a long one and Congress will play a primary role in establishing funding priorities and then writing legislation that provides funding for specific programs, including those that support local public radio stations like JPR. We'll keep you apprised as this process unfolds in the coming months.

New Programs

This summer and fall we'll be adding several new programs to the JPR lineup. Starting July 1, look for:

- *A Prairie Home Companion* | Rhythm & News | Saturdays 3pm, Sundays 9pm: *A Prairie Home Companion* now features Chris Thile, mandolin master of Nickel Creek and Punch Brothers, as its host following the retirement of Garrison Keillor. Thile takes the show in a fresh direction, while preserving the best elements and creative spirit that made *A Prairie Home Companion* a treasured audio ritual for millions of listeners. Look for your current favorite Saturday Rhythm and News programs a little earlier in the day as we say farewell to Car Talk following the program's retirement.
- *BBC Newshour* | News & Information | Weekdays at 1pm: The BBC's flagship live mid-day program features the clear, rigorous international news reporting for which the BBC is known. Other weekday News and Information programs will move to a little later in the day.

- *Planet Money & How I Built This* | News & Information | Saturdays at 10am: NPR combines two innovative programs for an intriguing and fun hour of radio. *Planet Money* explains the economy with playful storytelling and deep dive, roll up your sleeves journalism that has earned it a Peabody award and a loyal podcast audience. *How I Built This* is hosted by *TED Radio Hour* host Guy Raz and features innovators, entrepreneurs, and idealists who take us through the journeys they took to build their now-iconic companies. Featured guests include the founders of Lyft, Patagonia, Zappos, Spanx, Samuel Adams, Instagram, and more.
- *Ask Me Another* | Rhythm & News | Saturdays at 10am: *Ask Me Another* makes its Rhythm & News Service debut, following *Wait, Wait Don't Tell Me* which moves to 9am. With a rotating cast of funny people, puzzle writers and VIP guests, *Ask Me Another* features the wit of host Ophira Eisenberg, the music of house musician Jonathan Coulton, and rambunctious trivia games, all played in front of a live audience.
- *Chamber Music Society of Lincoln Center* | Classics & News | Saturdays at 3pm: Hosted by Elliott Forrest, *Chamber Music Society of Lincoln Center* features live recorded performances by leading chamber music players from around the world. Programs include engaging commentaries from CMS Co-Artistic Directors David Finckel and Wu Han as well as the performers.

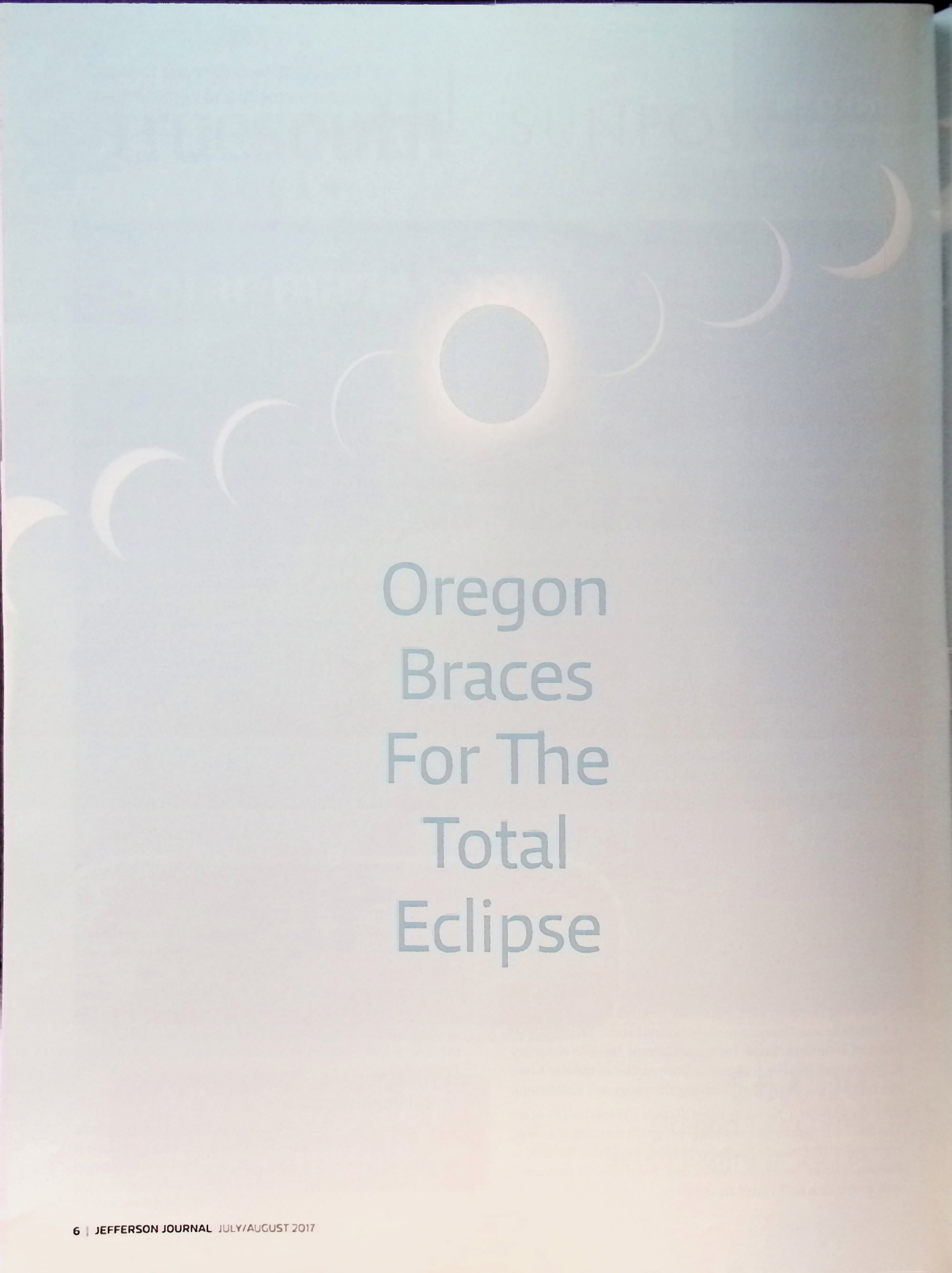
Starting October 7 also be sure to tune in for:

- *Hidden Brain* | News & Information | Saturdays at 11am: A one-hour version of the fascinating research and discoveries about human behavior told by the endearingly nerdy *Morning Edition* and *All Things Considered* contributor Shankar Vedantam. *Hidden Brain* explores the unconscious patterns that drive human behavior, the biases that shape our choices, and the triggers that direct the course of our relationships. Over the summer, you'll hear the *TED Radio Hour* in this timeslot as we await *Hidden Brain*'s debut.

Technical Improvements

In recent months, we've been developing technical plans and slogging through FCC rules to address several reception issues in the region. We successfully obtained an FCC construction permit to move our Grants Pass Rhythm & News Service

Continued on page 13



Oregon Braces For The Total Eclipse

Oregon's Public Lands Could Face The Brunt Of Solar Eclipse Visitors

By Amanda Peacher / OPB

Smith Rock State Park naturalist Dave Vick peered through his spotting scope perched on a red rock cliff. He pointed the scope toward a tall ponderosa pine, spotting a downy mass in the middle of a 6-foot-wide nest. Inside was a 2-week-old bald eagle, or eaglet, named Solo because he was the only hatchling in this year's brood.

The floppy little bird was guarded by a stately adult bald eagle — one of the two in a nesting pair that lives here year-round. Solo then stared expectantly at the parent bird, opening his beak slightly.

It was a typical quiet, spring day for these raptors and the many other species in the park. But come August, Solo and the other park wildlife will experience a rare celestial event — a total solar eclipse that will travel across the entire midsection of Oregon. For two minutes, the park will go dark. Nocturnal creatures will stir, daytime animals will fall asleep, and the temperature will drop dramatically and suddenly.

Thousands of human visitors are expected to visit the state park, and many other wild places within the eclipse's path, to experience the rare event. And land managers are expecting still more people who want to experience the eclipse in a memorable, wild setting to flock to rivers, wilderness areas, mountain peaks and lakes.

All those people amount to a huge amount of planning for public lands agencies — and potential problems.

All reservable campsites at Smith Rock are booked for the eclipse. The same goes for pretty much every other state park, U.S. Forest Service, and Bureau of Land Management campsite, as well as cabins, vacation rentals and motels within the path of totality. With all bookable lodging taken, eclipse watchers are expected to spill over onto public lands to see the event.

Estimates of as many as 1 million visitors means land managers are working hard to protect the many sensitive, wild places within the 70-mile belt of the eclipse.

That includes educating visitors on how to protect wildlife. In addition to bald eagles and other raptors at Smith Rock, there are river otters, nesting golden eagles, mule deer, snakes and more. Huge crowds of human visitors can interrupt critters that are hunting, sleeping or caring for their young.

"The biggest issue is just stress for the wildlife," Vick said.

Stress can lead to sickness, weakness or even death for sensitive species. He's particularly worried about bald eagles being harassed by drone users. Drones are banned in Smith Rock park, in part because of their noise. But during a special event

such as the eclipse, there might be some rule-breakers who want photos of the celestial event.

"All these sheer cliffs really amplify and echo that noise," he said.

Also within the park are delicate, ground-dwelling mosses and lichens that can be easily crushed.

Land managers are concerned about potential damage to places like the John Day Fossil Beds, where one misstep can destroy irreplaceable fossils, and pristine spots within the Mount Jefferson Wilderness Area that could be overrun with illegal fires, trash and human waste.

Land agencies teamed up to create a special blog where campers and other visitors can get information about the eclipse and public lands.

With all bookable lodging taken, eclipse watchers are expected to spill over onto public lands to see the event.

Budget-strapped agencies like the Forest Service already face challenges with hiring an adequate number of wilderness rangers and law enforcement officers. Smith Rock

State Park has only five full-time staffers plus a few volunteers. Rangers from other parks will be on site for the eclipse, but that's still just a handful of employees for thousands of visitors.

That equation will be about the same at Forest Service and BLM campgrounds, trails and dirt roads. And with the eclipse happening during one of the hottest months of the year, there's one topic that comes up at every eclipse planning meeting: wildfire.

"We're concerned about fire danger," said Josie Barnum, another Smith Rock ranger.

She's hoping visitors obey the park's bans on campfires and smoking.

"The idea of evacuating all those people on a normal day in a fire is very frightening," Barnum said. "To think about it happening when there's double or triple volume of people in the park would be really, really terrifying."

With so many people in these wild spaces, the likelihood of serious injuries requiring search and rescue teams goes up. Rescues gobble up time and resources.

"That takes staff away from other priorities happening up here," Barnum said. And that's assuming rescue crews can even get to an injured hiker. Highways and roads are expected to be clogged on the day of the eclipse.

To limit crowding, officials will close the road into the park once it's full. Latecomers will have to walk 1/2 mile or more to reach the entrance. Sheriff's deputies and fire crews will be



Ranger Josie Barnum and park director Scott Brown survey the valley in Smith Rock State Park. The park already sees crowds of at least 2,000 visitors on a weekend day. During the solar eclipse, there could be double or triple the visitor volume.

staged nearby. The park will have emergency medics at the ready on the canyon rim. There will be education and interpretive sites about "Leave No Trace" ethics and park rules banning drones, smoking and fire.

Agencies all across Oregon are taking similar precautions to protect places in the eclipse path, including the Painted Hills and the Mount Jefferson Wilderness.

But despite all the extra work and necessary precautions that go into planning for a day like this, Barnum is excited to experience the eclipse in the place where she works.

"Smith Rock is definitely a very special place," Barnum said. "If we can preserve it and give people an amazing experience watching the eclipse when they come out here, that's pretty cool. It makes me feel good about what we do."

Madras, A Little Farming Town, Sees Big Opportunity In Solar Eclipse

By Amanda Peacher / OPB

At her desk in the Madras city offices, Lysa Vattimo hauls out a fat binder full of documents, maps and lists. This is Madras' solar eclipse plan.

"And it has a little bit of everything in it," Vattimo said flipping through the pages. "From port-a-potties to the public safety plan, where fire engines will be staged, where police will be staged."

The eclipse will only last about two hours, with just two minutes of complete darkness. But those two minutes amount to months of planning for communities in the 70-mile viewing belt, otherwise known as the path of totality.

Madras is a normally quiet farming and industrial community of about 6,200 people that sits on Highway 97 about an hour north of Bend. Vattimo is an event planner and producer who was hired by the city to coordinate all things eclipse.

"They call me SEL for short," Vattimo said.

"S-E-L: Solar eclipse lady."

Madras typically has clear blue skies in mid-August. That's why so many visitors are expected to flock here for the big event. Although the eclipse will occur over a narrow belt across the entire U.S., Madras has one of the highest chances for uninterrupted viewing.

"A lot of people tell us, quit inviting them in! Quit advertising this thing," Vattimo said.

But it wasn't the city of Madras that picked Jefferson County as a hotspot for the eclipse viewing. Astronomers did.

But since so many people are talking about Madras, why not make the most of it?

The city's 325 hotel rooms have been booked for more than a year. Farmers are advertising fields as campgrounds. A four-day entertainment festival called "Solarfest" at the fairground hopes to attract thousands with concerts and science events.

There are safety and public health logistics to think through with 70,000 people on the ground at one time in a small town.

And with so many campers in town, the grocery stores have a plan to stay stocked: they'll park refrigerated semi-trucks behind the stores full of produce, meat and other barbecue supplies.

So Madras is doing everything it can to turn a two-minute celestial event into a multi-day extravaganza. After all, no other town in Oregon seems to have hired an eclipse coordinator.

They've even made a logo: It's the state of Oregon, Madras pinpointed with a "sunburst," and the eclipse happening behind the peak of Mount Jefferson.

"A bunch of guys at the VFW are making engraved rocks and they're selling [them] with that logo," Vattimo said. "I thought that was cute."

Beyond promotion, there are safety and public health logistics to think through with 70,000 people on the ground at one time in a small town.

What if it's 100 degrees and thousands of people become dehydrated? If someone breaks a leg, how will ambulances navigate clogged highways? And then there are practical details like Internet. With so many people Instagramming and Facebooking and running credit cards, the networks are expected to be jammed.

"We've talked to businesses about running on cash. Which then involves banks. And talking to banks to make sure their ATMs are all stocked up. Well, ATMs also run on internet. ... So there's a trickle-down effect," Vattimo said.

And then there's traffic. Officials expect cars will stagger in a few days before the eclipse happens on the 21st. But on Monday, Highway 97 could turn into 100-mile a parking lot.

"When the eclipse is over and that big mad rush of people that says 'all right get in the car, we're leaving! I think you'll be in a hurry to go nowhere fast,'" Vattimo said.

These preparations are not cheap. Eclipse planning has cost the city more than a \$100,000. Madras is expecting to recoup that through lodging taxes and other fees.

Vattimo says it's worth it. This is a giant marketing opportunity for a community that often struggles economically.

She hopes those 70,000 visitors will fall in love with Madras. Maybe a few will move there.

"We look at this as a more than just that one-weekend opportunity for our commerce sector," Vattimo said. "We look at this as an opportunity to grow our city."



OPB's Amanda Peacher is a multimedia reporter and producer covering Central Oregon based in Bend.



Lysa Vattimo, the eclipse coordinator for Madras, is excited for the Aug. 21 solar eclipse. "We look at this as more than just that one weekend opportunity for our commerce sector," she said.



Solar Eclipse Or Bust: Small Oregon Towns Grapple With How To Prepare For Thousands

By Aaron Scott / OPB

Upward of a million people are expected to flood Oregon for the solar eclipse on Aug. 21, which has cities across the state scrambling to prepare. Some, like Madras, have been planning for months. Others are just beginning.

Nestled along the John Day River is one of the smallest towns in the eclipse's path of totality: Spray. Population: 160 people, one convenience store, one gas pump and one small food counter that closes at 6 p.m.

Drop into this bucolic setting 8,000 to 12,000 visitors, the town's estimate for the eclipse, and you have a mind-boggling ratio of about 100 tourists for every towns person. How is that going to work?

On a Tuesday evening, some 20 people gather in a church recreation room that doubles as a community center to try to figure it out. Wheeler County commissioner and Spray city council member Debbie Starkey leads the meeting along with her husband, Phil, the area's superintendent.

"I want to make something perfectly clear: I take no respon-

sibility for anything that's going on with this eclipse," she says to laughter around the room. "I'm really just trying to serve as a clearinghouse for information so."

Consider Starkey Spray's chicken little. She went to a county meeting in January and realized that nearby cities were way ahead in planning for the eclipse.

"It is coming and that's the main thing: you really don't have a choice," she says. "You could sit there like we did for a year and think it was going to go away, but it's not."

The meeting-goers spend several hours trying to cover all the minutiae of accommodating and catering to thousands of visitors with limited resources and a tiny working adult population. These are issues towns all along the path of totality are grappling with. The concerns range widely, from whether the town could run out of water to where the incoming hordes will park. After all, there's only one main street in town, and no one wants their small streets lined with stranger's RVs.

"It's overwhelming," says Spray's mayor, Daniel Allen. "Are

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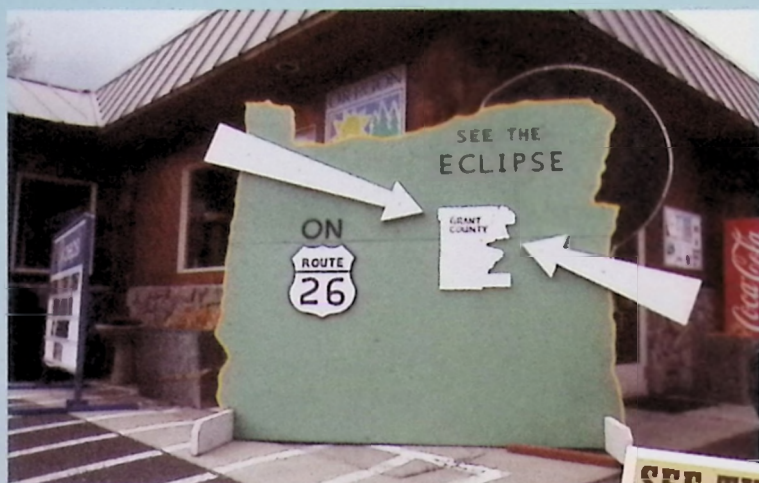


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Grant County has turned its Chamber of Commerce in John Day into an eclipse clearing house.

people scared? No, we're not scared. We're just concerned that after the four days are over, what we're going to have left?"

Basically, the main concerns boil down to three big questions:

How are you going to keep everyone safe in an area prone to forest fires, heat stroke, and snake bites?

As the group repeatedly points out, to cover the county's 1,715 square miles, there's only a half-dozen deputies, four ambulances and one medical clinic (the nearest hospital is 90 minutes away – with no traffic – in the neighboring county).

Which means local volunteer EMTs and firefighters might not get much sleep. Nor likely will Allen, who doubles mayor and the town's only physician assistant.

How are you going to house and feed all of these people when there is only one motel and one convenience store?

Like neighboring towns, Spray is looking to turn any big patch of grass – such as the school and town park – into camp-sites, where they hope to house anywhere from hundreds to thousands of campers.

Several ranchers are planning to turn their fields into camp-grounds at hundreds of dollars per site for the weekend. Some are gearing up to offer water hookups, food and even entertainment – full weekend mini-festivals – while others will just provide space for toilets and to pitch a tent.

"We're planning up to 375 campsites," Frank Asher chimes from the back of the group as the Starkeys try to add up how many people the town can handle. Asher's plans are by far the biggest in the county: accommodating potentially 3,000 campers (the maximum occupancy under the county permit), although he's offering the barest of necessities: space, bathrooms, and access to the river and hiking.

In tandem, local groups are debating cookouts to feed all the campers. The school is thinking of hosting a bake sale; the local grange is considering a biscuits and gravy breakfast; others are considering breakfast burritos or cowboy breakfasts.

Like many neighboring towns and agencies, the eclipse is resulting in an outlay of money that many don't have, with little guarantee that they'll recoup the costs.

"Nobody's really talked about something like a potato bar, a spaghetti feed or anything for lunch, so those things are sort of open," says Debbie Starkey as she runs through the list, writing everything on a giant pad of paper at the front of the group.

Some, like Asher, see big economic potential. "We just decided that we would step up to the plate and try to get some folks to come to Spray," he says. "Maybe give our economy a little shot in the arm, because we definitely need it." The hope is visitors would love the area so much they would come back again.

To attract visitors, Wheeler County, like neighboring Grant County, created a webpage with links to all the camping, housing and food options local people are offering, in addition to existing restaurants and gas stations.

But the economic opportunity comes with a big gamble: No one knows how many people are coming, so it's risky for a low-income region to stock up on food, ice, and help and have it go to waste.

Speaking of waste, there's one final planning question people keep returning to:

"Let me just talk about the port-a-potties, because that was my big thing," Starkey interjects later, again to a round of laughter. She tells everyone that Spray is spending \$13,000 to rent 94 port-a-potties for the area. Like many neighboring towns and agencies, the eclipse is resulting in an outlay of money that many don't have, with little guarantee that they'll recoup the costs.

"Who would ever think you're going to spend so much time talking about port-a-potties," she says. "But, you know what, it is a big issue. You're going to have people just squatting on the side of the street, you know."

What everyone worries about is that visitors don't realize this is frontier country. Basic things like food, gas, cell service, and water are going to be in short supply, so like the people of Spray, visitors are going to need to plan ahead.



Aaron Scott is a producer/reporter for the weekly arts radio show *State of Wonder* at Oregon Public Broadcasting, where his stories have won a Gracie Award for Best Soft News Feature, an Edward R. Murrow Award for Use of Sound, and an APTRA Mark Twain Award for Best News Writing.

The preceding three articles were originally published by Oregon Public Broadcasting at www.opb.org.



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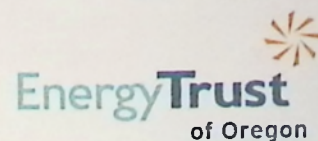
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Tuned In

Continued from page 5

translator to a new site and switch its frequency to avoid interference from a station that recently signed-on. After we implement this change later this summer, our Grants Pass Rhythm & News listeners should have a clearer signal in most areas at 97.5FM (it's now at 97.7FM). In addition, we've completed the engineering and filed an FCC application to move our Classics & News Service translator in Redding to a new frequency and raise its power. If approved by the FCC, this change will improve reception significantly for Shasta County Classics & News listeners while also shielding our translator from interference. We also expect this project to be completed later this summer or in early fall. Next on our agenda is an evaluation of how our translator network is serving coastal listeners with an eye toward how we might provide additional or improved service.

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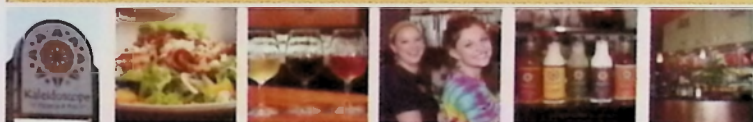


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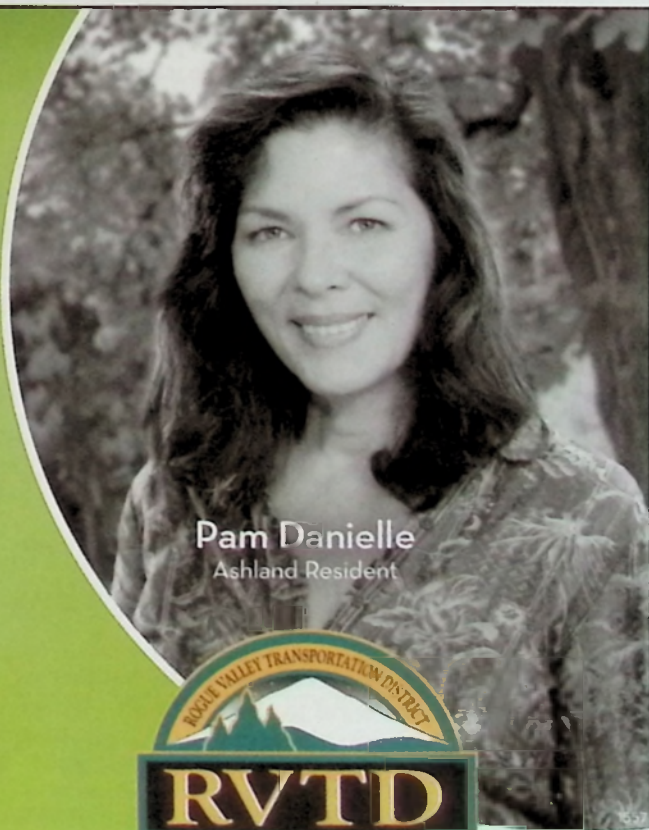
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JES BURNS

Rural School Sees Education Gold In Abandoned Hatchery

It's chaotic in the side yard of Butte Falls Charter School, but don't let that fool you. The middle schoolers are locked in.

"Let's get this log done!" calls design and build class teacher Chris Mathas over the cacophony of drills and giggles.

The class is planting shiitake mushroom mycelium into three-foot oak logs. It's a lesson that's part ecology, part agriculture and part traditional shop class - a perfect fit for the natural resource focus of their school.

"First you have to scrub all the stuff (bark and lichen) off, and then you have to drill holes in 'em, about four inches apart or so. So we can put the mushroom seeds and stuff in them," says seventh grader Hannah Morley as she drops an inoculated log into a bin of brown water. "We have to put the logs in the water so the mycelium, which is the mushroom seed, grows."

Mr. Mathas monitors the assembly line of students working at sawhorses, offering advice, instruction and keeping the peace. When a student asks about doing this project at the school's Natural Resource Center, Mathas gets excited.

"Next year we're going to move it into the fish hatchery. So everything you're doing now will be at bigger scale, they'll be more of you," he says. "We almost have it set up so we can move over there."

Hatchery converted

The Natural Resource Center is what Mathas calls a decommissioned fish hatchery about a half mile from the school. He's in charge of getting the facility up and running.

Opening the door to the main hatchery, we're hit by a wall of stink.

"We have critters that live in here," Mathas calls over his shoulder as he walks inside.

Inside the cavernous building, Mathas' voice echoes. The ceilings are high and there are lines of 40-foot concrete troughs that were once home to thousands of baby fish.

"This is where we will grow shiitake mushrooms," he says pointing to the raceways.

Getting access to this kind of infrastructure is a rare opportunity.

"Generally speaking, we don't close hatcheries, because hatcheries are very integral to the public service we provide," says Russ Stauff, Rogue Watershed Manager for the Oregon Department of Fish and Wildlife.

In fact, Butte Falls Hatchery is the only hatchery the Oregon Department of Fish and Wildlife has shuttered in nearly 40 years.

Stauff oversaw the closure of Butte Falls Hatchery back in 2011. The state decided to close a hatchery to save money. Butte



Students at Butte Falls Charter School inoculate logs with shiitake mushroom mycelium.

Falls rose to the top of the list after multiple outbreaks of a fish disease had closed down hatchery production.

When the hatchery closed for good, the state transferred their part of the property to Butte Falls School District. The other piece of land, which houses the main hatchery building and several residences, reverted back to federal ownership. The District is currently undergoing a process to take ownership of the federal piece as well.

"Giving students opportunities is really what it's all about. We don't have some of the tools and potential that you would have in some of the bigger school districts have, but some of the bigger school districts don't have what we have here," says Mathas.

Not just for the school

The closure of Butte Falls hatchery was yet another loss of natural resource jobs for the town.

"We're a town that's really been lumber-based. The Forest Service has been presence here, and the lumber companies had been a big presence here. And now that we don't have the lumbering, it's quite difficult," says Butte Falls Mayor Linda Spencer.

Spencer says most Butte Falls residents live near the poverty line. Thirty-six percent of the students in the district are considered homeless according to the Oregon Department of Education. This is by far the highest district homeless rate in the state.

Spencer says bringing back the hatchery and wooded property surrounding it as a natural resource education center would provide opportunity for the whole town. She talks a lot about it providing a thing for the community to rally around.

Butte Falls Hatchery is the only hatchery the Oregon Department of Fish and Wildlife has shuttered in nearly 40 years.



JES BURNS, OPB/EARTHFIX

Shop teacher Chris Mathas stands by the shuttered Butte Falls hatchery in rural southern Oregon

BELOW: Students at Butte Falls Charter School



JES BURNS, OPB/EARTHFIX

She thinks it could help generate tourism by exposing students outside the district to the recreation and natural wonders of the area.

"It would be nice to exploit the forest in a different way," she says.

Shop teacher Chris Mathas has at least a dozen different ideas for how to do just that. There's the mushrooms and other possible niche agriculture crops. Mathas talks about setting up an indigenous species tree nursery, lab space, fish propagation and monarch butterfly programs, trails and wetland observation decks.

"And then we'll have a natural history museum along with that local history museum," he says.

And don't forget the campsites, amphitheater and ropes course.

Mathas admits he doesn't have all the details worked out yet, and that there's a long way to go before the Natural Resource Center starts to live up to its potential.



JES BURNS, OPB/EARTHFIX

Chris Mathas helps Kaden Delatorre drill holes in an oak log

"We would like to continue to thrive. We'd like to be a vibrant community. And we'd like to have a purpose. And I think it only fair that we have a site to recreate ourselves, reinvent ourselves," he says.

Building momentum

The period is coming to an end and many students have drifted away from the mushroom logs. They've huddled into a rowdy blob near the building. One kid is literally climbing the wall.

"It keeps their attention for about an hour ... Right now, you're witnessing the beginning of the end," he grimaces, realizing he doesn't have much time left.

He yells over at the blob to rejoin the workforce, giving the wall-climber and other students specific clean-up instructions.

Despite the descent into chaos, Mr. Mathas seems pleased.

"You guys are rockstars as far as I'm concerned. We did a record number of logs here," he tells the group.

It's a good sign that his students were so engaged in today's lesson.

It's this kind of energy and enthusiasm Mathas will need to make the vision for the Butte Falls Natural Resource Center a reality.



Jes Burns is the Southern Oregon reporter for Earthfix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.

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No Good Jig Goes Unpunished

Ok, I get it. I'm not 25 or 40 anymore and have no business teaching the Irish Jig to high school students. Oh I can "teach" the jig, I just shouldn't probably "do" the jig. I have written before about brain age vs. ligament age; how if you haven't played kick ball in 45 years, you should consult with your doctor and/or undertaker before getting out on the field and playing like you did in '68, but sometimes I don't listen to my own advice. Like most of us.

The Irish Jig is the most simple and effective exercise program around. Do the jig fifteen minutes a day and you can cancel your high priced gym membership. It is aerobics and strength training all in one neat musical package. But the jig, like many physical activities, is more of a young person's dance. The jig you did at thirty isn't the same fresh, sweat inducing delight at sixty.

Which isn't to say you stop doing the things you love just because you are taking the AARP discount. Like the motivational speakers say, "jig smarter not harder,"—at least that's what I thought I heard one say at a teaching workshop where we were also instructed to call our students "clients." But I get the sentiment...you can still bake cookies when your kids leave home, just don't feel obligated to eat all of them, "because you don't want them to go bad." You can still swim across the lake, just say yes to your sister who insists on paddling next to you in a canoe should you need to take a break. (Full disclosure: I didn't need the canoe, but I did concede to borrowing her swim fins.)

"How did the injury happen?" Jim and I use that phrase a lot when one of us is doing something stupid like changing a light bulb while balancing on a rocking chair. We know people get hurt doing stupid things and sometimes those injuries can dog you for years. Sports injuries aren't included in the stupid category unless you are an old person competing in a young person's game. I see those graying weekend warriors in the park running full tilt after a soccer ball and I think, "Wouldn't you rather be playing bocce ball with the other eighty year old Italian guys?" At least they will still be on the court next week sipping their coffee nudges and ogling the gals in the tai chi

The jig you did at thirty isn't the same fresh, sweat inducing delight at sixty.

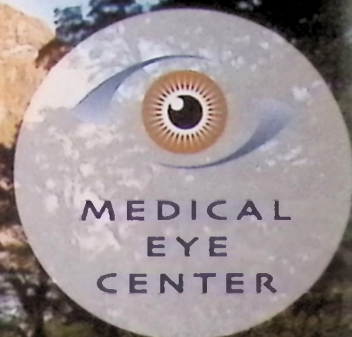
class unlike the soccer players who will be strapping on knee braces and penciling in physical therapy appointments for the next six weeks.

The injury happened, like so many sports injuries, not by doing something extraordinary but by turning slightly while hopping from one foot to the other. That's all it took for my left knee to buckle and turn my life into a series of doctor appointments. It took two years to get the MRI I needed for the torn meniscus diagnosis I knew I had. In this, "the best medical system in the world," insurance companies dispense protocol and doctors can only order what some alligator in the Florida office says he can order. While I waited for the MRI, I did my research, exercises and "alternative treatments" and now I'm in pretty good shape. When I finally did get to see a real physical therapist two years after the injury, I was advised to tone down the jigging. He didn't specifically mention kick boxing or competitive ice skating so I still have some dreams to chase in my sunset years.

I've read that Irish dancers don't move their arms and torsos because the English tried to suppress their culture. By keeping arms at their sides and rigid backs, dancers could surreptitiously dance while sitting at the table, legs moving to the music while they appeared to be merely sitting, perhaps eating and drinking. I can now see my way forward in my quest to continue jigging. I can eat those cookies while at the same time dance without further damage to my flimsy knees. Now that is working smarter!



Madeleine DeAndreis-Ayres still dances but does it safely and always brings a designated driver.



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SCOTT DEWING

Decrypting Cryptocurrency



I recently read that if I'd obtained \$100 USD equivalent in the cryptocurrency Bitcoin back in 2011, I'd be worth around \$71 million today. Imagine my shame when I had to inform Mrs. Dewing that I'd missed out on yet another opportunity to make us millions with my savvy tech knowledge so that we could retire early to a life of luxury.

Oh well.

This time around, the issue wasn't that I hadn't heard of Bitcoin. I had. But perhaps like many people, I just had no idea what it really was. Now I do (well kinda) and so should you because cryptocurrency and the underlying blockchain technology that drives it will be an integral part of our emerging future.

A "cryptocurrency" is digital money. Like the U.S. dollar, it's a medium of exchange. The big differences, however, between cryptocurrency and traditional currency, is that cryptocurrency is not printed (or minted) nor is it backed or controlled by a government.

Cryptocurrency uses data encryption techniques to create monetary units, verify ownership, and track transfers of funds. Additionally, cryptocurrency has no equivalent of a central bank. It is a decentralized system running on what's called a "peer-to-peer" (P2P) network across the Internet. The term "cryptocurrency" is used because the technology utilized for its creation and transfer is based on public-key cryptography, which is used to securely encrypt and decrypt data.

Basically, cryptocurrency combines and leverages the inventions of digital data encryption with the communications and information exchange platform of the Internet to create a secure, decentralized method for trading value.

Introduced in 2009, the first cryptocurrency was Bitcoin. You've probably heard of Bitcoin because it's been in the news this past month as its market value has soared. Currently, 1 Bitcoin is worth \$2,988 USD.

I don't know why Bitcoin is currently valued that high. I'm a technology guy, not a financial guy, which is why I'm here writing about cryptocurrency rather than having made a killing in Bitcoin and retiring early to that life of luxury.

At the heart of cryptocurrency is the "blockchain", a decentralized ledger of all transactions across the P2P network. Blockchain technology has been referred to as the "underpinning" of a radical rethinking of how we pay for things—as well

as how we verify who owns what and who has the right to buy and sell it."

Blockchain acts as a permanent and unalterable record of what transactions have taken place. Each new transaction that gets verified by all nodes on the P2P network and creates a new "block" of data that gets added to the blockchain. With blockchain technology, the need for third-party verification (such as a bank) that a transaction

has occurred is removed.

In short, an economy utilizing cryptocurrency and blockchain would have no need for a central bank or government regulation and control. Both the middle man and THE MAN would be cut out of this transaction.

This is scary to many folks. It's scary to everyday people like you and me because we don't fully understand the technology behind how the system works. It's scary to the banks because they will no longer be able to control the flow of money and siphon off their profits. It's scary to governments because they will no longer control the money supply and be able to easily engage in taxation.

It's scary to some people because, basically, the establishment of a world economy based on a decentralized system of cryptocurrency would completely destroy our current global banking system in which the powerful few control the world's money supply and markets.

Because of this, I believe we will see in the very new future an escalating war between those who control the old currency system and those who want this new cryptocurrency system. A sure sign that this war is escalating will be calls for government regulation of cryptocurrency to "protect" consumers.

Eventually, I think we will have a global cryptocurrency system, but it will not be decentralized as it is today. It will be government regulated and the big banks will continue to get their pound of flesh.

That's my 2 cents on the matter anyway, which is currently worth about .00001 Bitcoin.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other writings are available on his website: scottdewing.com

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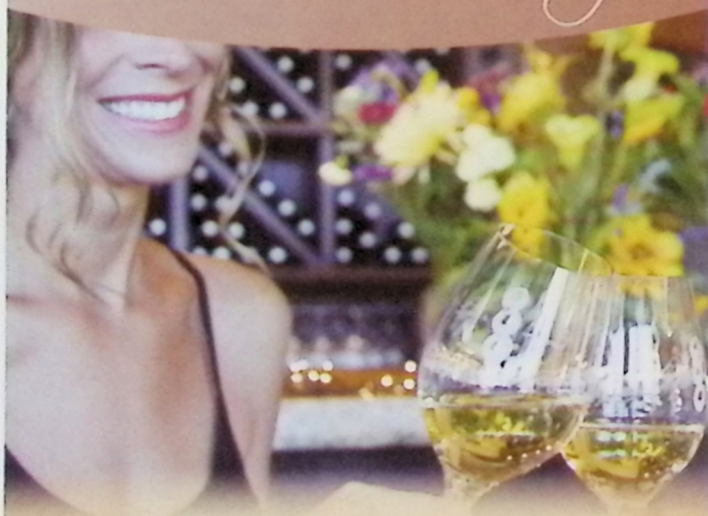
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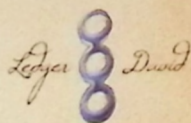
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JOHN BAXTER

Act Two, With Waffles

In what seems like an eternity ago, I found myself with my niece and two nephews, my sister's kids, in one of those horrid single-name eateries tipped up overnight near some interstate exit in Wyoming. I can't remember if the restaurant had a male name or a female name. There were, like, 46 menus on the table. Shuffling through them, I came upon the senior menu. "Damn," I said, "I'm just a few years short of a killer deal on waffles."

"Uncle John," my nephew Dylan said, "you should get a fake ID."

I worked in public radio for 25 years. Then I didn't. Following the "didn't" part, which lasted over a decade, I retired. One day I was out walking the dog, and my phone rang. It was JPR's Paul Westhelle.

Emily Cureton, the producer of JPR's *Jefferson Exchange*, was leaving for a new job, he said, and the station needed someone to step in until a replacement was found. So now, even closer to qualifying for a meal of amazingly cheap GMO waffles without my fake ID, I find myself back in the basement of Central Hall and working in JPR's news department.

In the interest of full disclosure, I have produced a lot of programs over the years, but the last time I did serious news was back in the late 1970s. I was sent to cover a pro-

I've temporarily traded my quiet retired-guy life of dog walking and riding my bicycle for a date with a weekday beast.

test by Native American tribes, who had occupied the Fort Laramie National Historic Site in eastern Wyoming to demand that the US government live up to the terms of the 1851 Fort Laramie treaty. That piece aired on *All Things Considered* (which in those days was distributed over the telephone), but I soon moved into other aspects of public radio and never pursued

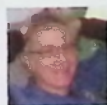
news as a career. It occurs to me I could return to Fort Laramie tomorrow and do the same story, because, for those tribes, nothing much has changed.

News, though, is in constant flux and I've temporarily traded my quiet retired-guy life of dog walking and riding my bicycle for a date with a weekday beast that demands to be fed by new topics, new guests, new sounds. It's exhilarating,

sometimes scary—filling Emily's shoes is no easy task—always fascinating. Not only do I get to work with (and learn from) a crew of amazing news pros—Geoffrey Riley, Liam Moriarty, and OPB's Jes Burns (who's based at JPR)—but I get to do it at a time in history when, for better or worse, we're getting hammered by major news stories hour after hour. As we all know, even the basic concept of what constitutes reality is under review in this era of "fake news," a phenomenon that challenges us every day.

The technology has also changed. Everything is digital and we no longer edit programs with a razor blade and Scotch tape. *All Things Considered* is no longer delivered to the station over the phone, but of course it can be delivered to your phone. Central Hall hasn't changed, but the prospect of being around to move into the new JPR building is really cool.

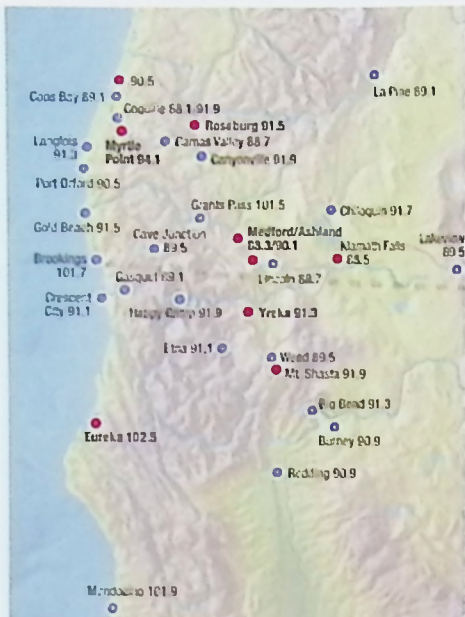
What hasn't changed, though, is the continuing commitment in public radio to bring thoughtful, "unfake" news programming to the communities we serve, and the daily process of nurturing the trust we have in each other, on both sides of the microphone. That's definitely worth the return visit.



John Baxter decided to add to his legendary history at JPR by returning as interim producer of the *Jefferson Exchange*. But John's attachment goes back more than three decades. He worked for many years as the program director at JPR, engineering the split from one station into three separate program services, among many other tasks. We're glad to have John take a hiatus from retirement and join us back in the basement.



Classics & News Service



- **FM Transmitters** provide extended regional service. (KSOR, 90.1 FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 7:00pm Exploring Music
- 8:00pm State Farm Music Hall

Saturday

- 5:00am Weekend Edition
- 8:00am First Concert
- 10:00am Opera
- 2:00pm Played in Oregon
- 3:00pm The Chamber Music Society of Lincoln Center

- 4:00pm All Things Considered
- 5:00pm New York Philharmonic
- 7:00pm State Farm Music Hall

Sunday

- 5:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am Sunday Baroque
- 12:00pm Siskiyou Music Hall
- 2:00pm Performance Today Weekend
- 4:00pm All Things Considered
- 5:00pm Chicago Symphony Orchestra
- 7:00pm Carnegie Hall Live
- 8:00pm State Farm Music Hall

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Lincoln 88.7 FM
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Port Orford 90.5 FM
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The Lyric Opera of Chicago

July 1 – *Carmen* by Georges Bizet
July 8 – *Eugene Onegin* by Pyotr Ilyich Tchaikovsky
July 15 – *Don Giovanni* by Wolfgang Amadeus Mozart
July 22 – *Tannhäuser* by Richard Wagner



Carmen will be sung by Ekaterina Gubanova, a Moscow native, and one of today's most celebrated mezzo-sopranos.



Plácido Domingo and James Conlon unite again in a powerful adaptation of Shakespeare's classic thriller, *MacBeth*.

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July 29 – *Macbeth* by Giuseppe Verdi
August 5 – *The Tales of Hoffmann* by Jacques Offenbach
August 12 – *The Barber of Seville* by Gioachino Rossini
August 19 – *The Marriage of Figaro* by Wolfgang Amadeus Mozart
August 26 – *The Ghosts of Versailles* by John Corigliano

Rhythm & News Service



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- FM Translators provide low-powered local service.

Stations

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COOS BAY
KSMF 89.1 FM
ASHLAND

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIEY/REDDING
KNSQ 88.1 FM
MT. SHASTA

KVYA 91.5 FM
CEDARVILLE/
SURPRISE VALLEY

Translators

Callahan/Ft Jones 89.1 FM
Cave Junction 90.9 FM

Grants Pass 97.5 FM
Port Orford 89.3 FM
Roseburg 91.9 FM
Yreka 89.3 FM

Monday through Friday

- 5:00am Morning Edition
- 9:00am Open Air
- 3:00pm Q
- 4:00pm All Things Considered
- 6:00pm World Café
- 8:00pm Undercurrents
- (Modulation Fridays 8–10pm)
- 3:00am World Café

Saturday

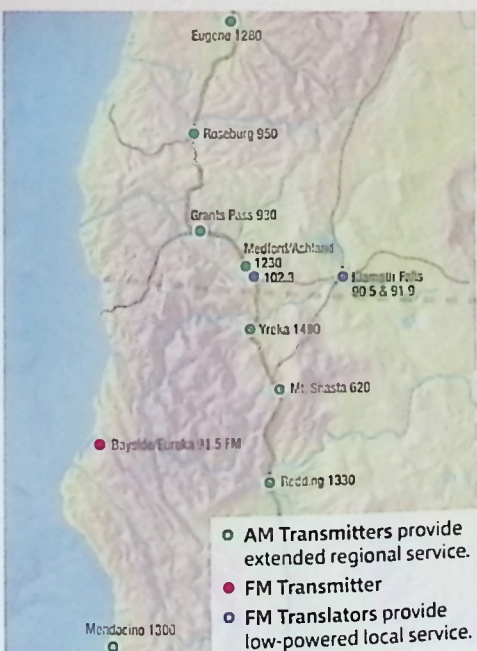
- 5:00am Weekend Edition
- 9:00am Wait Wait... Don't Tell Me!
- 10:00am Ask Me Another
- 11:00am Radiolab
- 12:00pm E-Town
- 1:00pm Mountain Stage
- 3:00pm A Prairie Home Companion
- 5:00pm All Things Considered

- 6:00pm American Rhythm
- 8:00pm Q the Music / 99% Invisible
- 9:00pm The Retro Lounge
- 10:00pm Late Night Blues
- 12:00am Undercurrents

Sunday

- 5:00am Weekend Edition
- 9:00am TED Radio Hour
- 10:00am This American Life
- 11:00am The Moth Radio Hour
- 12:00pm Jazz Sunday
- 2:00pm American Routes
- 4:00pm Sound Opinions
- 5:00pm All Things Considered
- 6:00pm The Folk Show
- 9:00pm A Prairie Home Companion
- 11:00pm Mountain Stage
- 1:00am Undercurrents

News & Information Service



Monday through Friday

- 5:00am BBC World Service
- 7:00am 1A
- 8:00am The Jefferson Exchange
- 10:00am The Takeaway
- 11:00am Here & Now
- 1:00pm BBC News Hour
- 2:00pm To the Point
- 3:00pm Fresh Air
- 4:00pm PRI's The World
- 5:00pm On Point
- 7:00pm Fresh Air (repeat)
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 7:00am WorldLink
- 8:00am Day 6
- 9:00am Freakonomics Radio
- 10:00am Planet Money
- 11:00am TED
- 12:00pm Living on Earth
- 1:00pm Science Friday
- 3:00pm To the Best of Our Knowledge
- 5:00pm West Coast Live
- 6:00pm Selected Shorts
- 7:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 7:00am Inside Europe
- 8:00am On The Media
- 9:00am Marketplace Weekend
- 10:00am Reveal
- 11:00am This American Life
- 12:00pm TED Radio Hour
- 1:00pm Political Junkie
- 2:00pm Fresh Air Weekend
- 3:00pm Milk Street Radio
- 4:00pm Travel with Rick Steves
- 5:00pm To the Best of Our Knowledge
- 7:00pm BBC World Service

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KAGI AM 930
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KTBR AM 950
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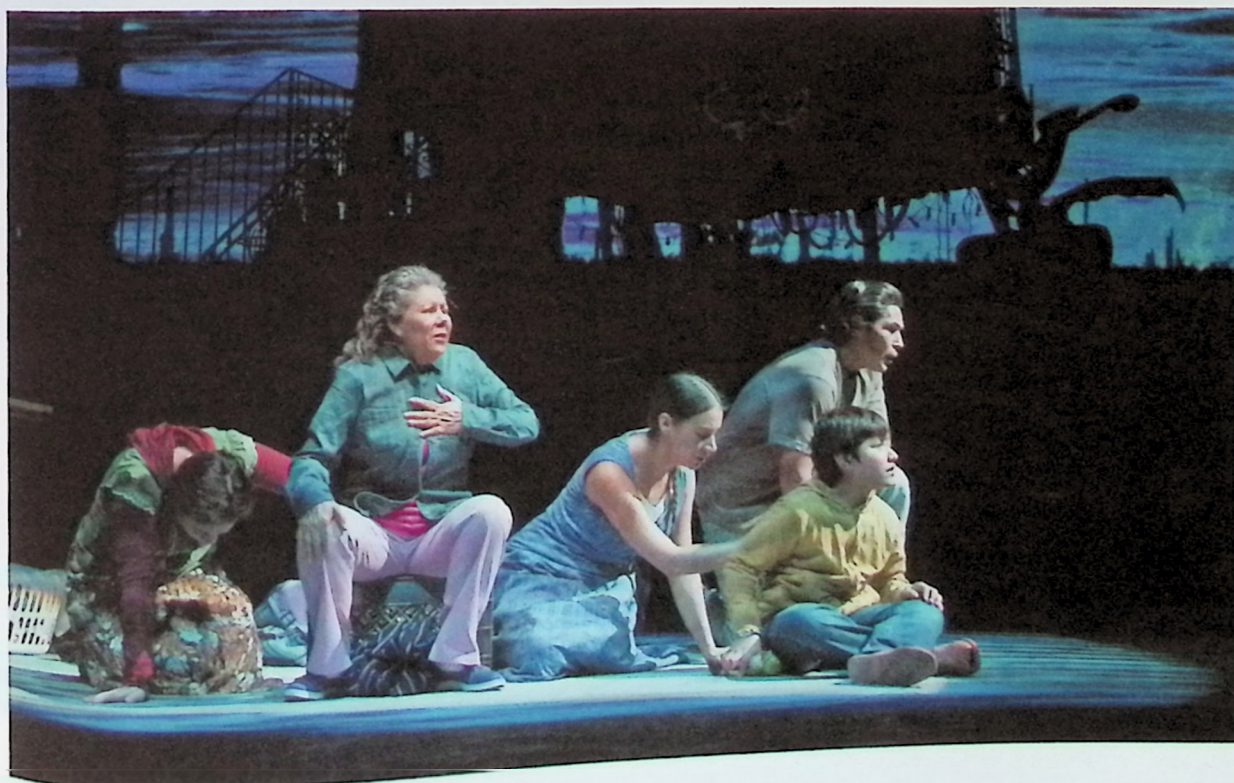
If you own a computer, you have doubtless been irritated by those messages which suggest that "If you liked this book/film/TV programme, you may also like this one..." These messages are generated by algorithms based on your expressed preferences, and I thought I'd play with that concept to see what productions from the 2017 OSF season might match productions from last year.

If you saw *Richard II*, you'd probably want to see *Henry IV, Part One*: it is, after all, a direct sequel, played in the same theatrical space as *Richard II*, and the two productions have the same actor playing the King. However, *Henry IV, Part One* (known in its early performances simply as *Henry IV*) is a very different play from its predecessor, and is treated very differently by the director, Lileana Blain-Cruz. Gone is the sumptuousness associated with Richard's court, gone is the elaborate set with its clever panels under the floor, and, in its place, although the throne is retained, we are presented with metal poles and neon lights. The political scenes in this production are stark, with the proponents mostly in battle fatigues or uniform (as were Bolingbroke and his allies in *Richard II*)—the only lighter moment in this part of the play coming with the beautiful song in Welsh from Lady Mortimer. In contrast, the scenes with Prince Hal and Falstaff are vibrant and vivid, so vivid that they present a prob-

lem. This play, like so much of Shakespeare, is about subversion and containment—the Prince enjoys the tavern for a while, with its drink, drugs and women, but Hal must reject this decadent life so that 'proper' order can be restored: in the same way, our contemporary Prince Harry in the UK may have had a wild time in Vegas, but is now required to be properly Royal.

The problem is that the life of Eastcheap, and the performance of G. Valmont Thomas as Falstaff in particular, are so attractive, so engaging and so much enjoyed by Hal (the superb Daniel José Molina), that it is difficult to see what the attraction of this drab court might be: is a sense of duty really enough to pull back the Prince? As a foil to the wild Hal, Hotspur (Alejandra Escalante) is energetic and witty, especially in her exchanges with Glendower, but I remain unconvinced that a female Hotspur was a viable concept, and this leads me to a more general concern: each play in this series of histories has a different director and, central players apart, different casts: under those circumstances, it is hard to maintain a sense of continuity from one play to the next. We had a female Hotspur in *Richard II*, played by a different actor, and so it follows, apparently, that we have one here. I have a great deal of respect for the work of Alejandra Escalante, but I felt that in this role she tried to

Continued on page 29



In OSF's production of *Mojada*, the group (left to right, Nancy Rodriguez, VIVIS, Sabina Zuniga Varela, Jahnangel Jimenez, Lakin Valdez) reenacts the arduous crossing of the desert from Mexico to the United States.

PHOTO BY JENNY GRAHAM

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Theatre

Continued from page 27

achieve a sense of urgency by taking her lines very quickly: the political plot is not easy to follow, and I did not feel that her pace helped its exposition. I also wondered about the doubling of roles: Michael Gabriel Goodfriend was an athletic and able Poins, but he then reappeared as Mortimer and as Douglas—I hope the audience worked out the change of roles.

To return to the algorithm, if you liked *Vietgone* last season, you might well like *Mojada* this season: I loved it and had to spend time in silence recovering from this astounding theatrical experience. Like *Vietgone*, *Mojada* is concerned with an immigrant experience, and, like the earlier production, it plays with language, often to humorous effect—in this case moving between English and Spanish. Since I know little Spanish, I felt myself an outsider at times (rightly so)—a bit like watching *Jane, the Virgin* without the benefit of subtitles.


Unlike *Vietgone*, *Mojada* did not maintain a comic tone, and this leads me to the other deficiency in my education exposed by *Mojada*—my lack of a classical background. I had only a tangential knowledge of the story of Medea, and no close acquaintance with Euripides, so I felt torn about the full title of this play. It is named *Mojada: A Medea in Los Angeles*, but I would question whether the part after the colon is strictly necessary. This was a play which worked on its own terms, without my having to know the original from which it was derived: it should not be regard-

ed as an adaptation. It was visceral and powerful and included performances from Sabina Zuniga Varela and VIVIS which were so moving that it made one wonder how they could ever repeat what they were doing at every show throughout the season: they achieved that trick to which all actors aspire—to make the audience feel that this was THE single, definitive performance of the play, the one and only. They had both been part of the cast of the original 2013 production in Chicago, and OSF was fortunate to secure their services for this production.

The play includes two monologues which should become part of the repertoire of audition pieces for women actors, and this production had some remarkable staging, especially the representation of the crossing of the desert from Mexico to the USA. In contrast, I found the killing of Armida more than a little awkward (an electrically-poisoned dress seemed to me to be style over substance), but that was really my only reservation about this outstanding production.



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email classicroadings@gmail.com



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ANDREW FLANAGAN

The certification by the National Register comes on the eve of the 50th anniversary of the Summer of Love

Site Of Woodstock Added To National Registry Of Historic Places

The Bethel Woods Center for the Arts, the site of the Woodstock music festival in 1969, has been added to the National Register of Historic Places, according to an announcement on its website. The news was first reported by the Associated Press.

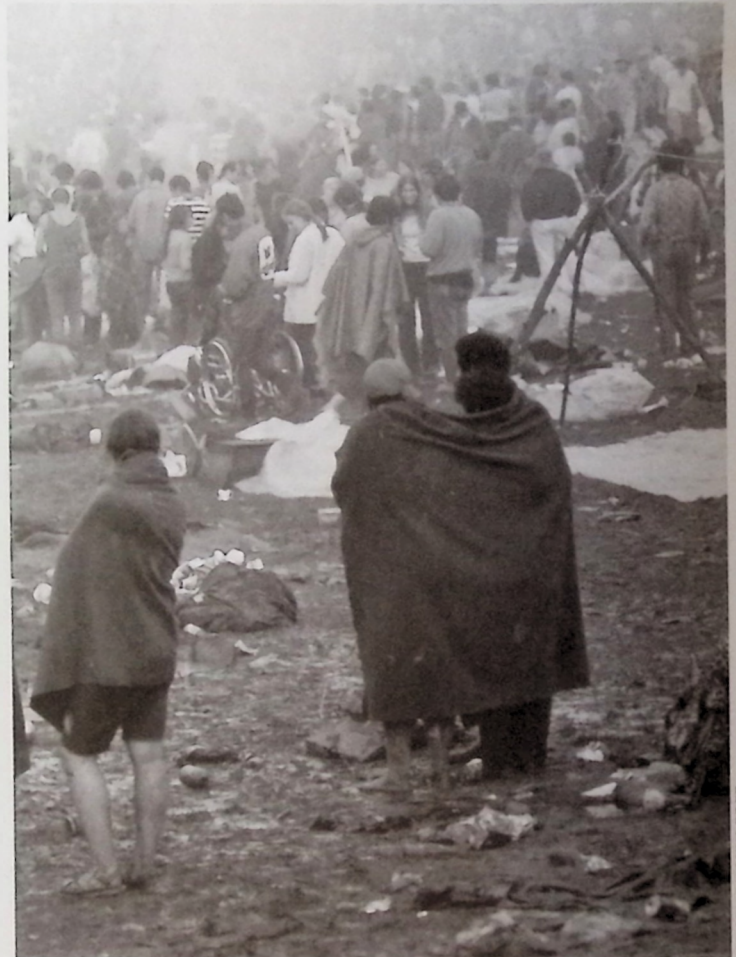
Bethel Woods, which was a farm when half a million people trekked to upstate New York for the festival that created its legend, includes an 800-acre "campus" with a museum, a 15,000-seat amphitheater, a smaller gallery space and arts conservatory which opened in June 2008 following a \$100 million investment. The onetime "Aquarian Exposition" now takes as its mission educating people on the "issues and lessons" of that turbulent decade which was both culminated and dispatched by that mid-August, rain-flecked, three-day celebration of peace and love. (For what it's worth, the next music event scheduled to take place there is a show from Train, O.A.R. and Natasha Bedingfield.)

Being placed on the National Register requires meeting a fairly predictable set of criteria, and confers on spaces tax breaks for rehabilitation and special consideration for federal preservation money as well as federal construction projects. (You have to buy your own plaque, however.)

The certification by the National Register comes on the eve of the 50th anniversary of the Summer of Love, the confluence of the hippie movement in San Francisco which cemented the countercultural wave in the minds of more mainstream observers that took place two years prior to Woodstock. (The Summer of Love and Woodstock were both inspired and presaged by the Monterey Pop Festival, held in June 1967, which featured many of the same artists as Woodstock on its lineup: Jimi Hendrix, The Who, The Grateful Dead, Jefferson Airplane and many others.)

The Bethel Center's museum, for its part, is hosting an exhibition, "Love For Sale," which examines commercialization of that counterculture, already well underway by the time the first chord was played at Woodstock. "The counterculture was now everywhere," the museum writes, "and Madison Avenue embraced the slogans, motifs, and attitudes of the movement to sell cars, soft drinks, fashion, and lifestyles to Main Street."

That co-option may have been fully predictable, if history was taken as a guide. "What we kids didn't understand was that we were living in a commercial, commodity culture," the influential cartoonist R. Crumb, a quiet superstar of the '60s and creator of many indelible illustrations from the time, wrote in his autobiographical work *The R. Crumb Handbook*. "Everything in our environment had been bought and sold. As middle-class Americans, we basically grew up on a movie set. The conscious



A rainy day at Woodstock (August 15, 1969).

values that are pushed are only part of the picture. The medium itself plays a much bigger part than anyone realizes: the creation of illusion. We are living surrounded by illusion, by professionally created fairy tales. We barely have contact with the real world."



Andrew Flanagan is news editor for NPR Music.

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DON KAHLE

Weeding Up Close

I've never been much of a gardener. I respect others who toil in the soil, but I'd rather dig through research books and plant ideas in people's heads. I know the leverage in language better than a hoe and trowel. For example, I renamed my back yard a meadow and reduced mowing by more than half. My usual strategy with weeds is to wait. Once they evolve sentience, I'll reason with them to leave my meadow.

Some of that changed last summer. A neighbor admired my grassless front yard and suggested its size and sunniness would suit native strawberries quite nicely. Another neighbor steered me to a mix of wildflower seeds that would make bees happy.

I've given up running barefoot through lawns, so both these options sounded good to me. I planted five rows of bare-root strawberry plants, cast wildflower seeds between the rows, and watered the area daily.

Then came winter, wetter and warmer than usual. I was away for much of it, but my neighbor told me almost every day had some rain, and some sun — ideal for botanical bliss. (How many rainbows did I miss, I wonder?) The results speak — but don't spade — for themselves. My task this week was to trim back the taller vegetation, sunning my ripening strawberries.

This has required hours of weeding, which is an odd word, when you think about it. Shouldn't it be de-weeding? The verb came into usage almost 200 years before the noun, which should arouse suspicions. Since naming is always easier than doing, nouns usually enter our language first. (Just ask my meadow.)

People were clearing their land of plants that offered them neither beauty nor nutrition, before they had a word for what it was they were clearing. Naming could wait; taming could not.

It's now the verb that has fallen out of favor. We'd rather spray than weed. Fun fact: the leftover nitrogen from military bombs was repurposed into commercial fertilizer. Pesticides followed. Weeding waned. Uprooting became unpopular.

Hunched over and sweating, being at the top of the food chain feels more like being at the end of the line.

Any general can tell you that aerial attacks create more damage with less risk, but it doesn't work everywhere. My mornings this week have been less like modern warfare and more like community policing. I'm locating a strawberry plant and carefully clearing the ground around it, stem-and-root by stem-and-root.

The work requires a firm grip, a strong pull, a gentle touch — but never all three at once. Each situation is slightly different, but patterns quickly emerge. Some plants have deep roots, some send trailers along the ground, some gain advantage with thorns. And then there are blackberries, which do all three.

I'm learning which tools work best to remove which plants. Vigilance will shape my summer. Maintaining control is easier if you get them when they're young. Even the blackberries are manageable, if you reach them before they grow hair on their legs.

Like self-repeating fractals, close attention only reveals more complexity — strangled strawberry stems, blanched understory, bugs with mouthfuls of leafy lunch. And me — watching, learning, clearing. Hunched over and sweating, being at the top of the food chain feels more like being at the end of the line.

This is not the sort of work we naturally enjoy. There is no such thing as enough. Or, if there is, it's invented, not discovered. Doing it all is impossible, but not doing some. Edible gardening will be ripe with reward, but that's not what's on the menu today.

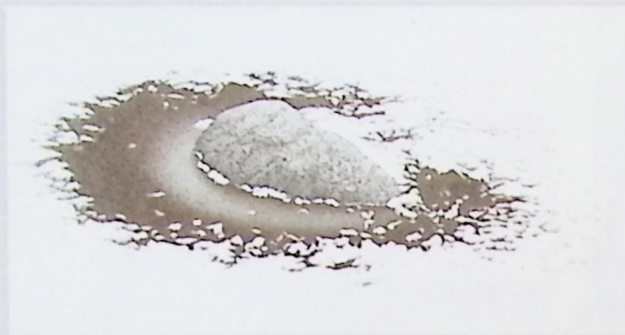
The intimacy of careful attention offers a more immediate satisfaction. I can see the logic of a plant winding up another plant to get the sun. One weed inserts itself near many of the strawberry roots. Is that lazy or shrewd? There's a thinking-without-knowing on display, around me and in me.

I feel something very like admiration, respect, empathy for these little intruders — even as I'm pulling them up to foster my fruit. Not exactly old friends, but familiar faces. The good news is they'll be back, so what I've learned can remain useful.



Don Kahle (fridays@dksez.com) writes a column each week for *The Register-Guard* and blogs at www.dksez.com. He shares his underripe strawberries with deer and squirrels in south Eugene.

Liz Shepherd, *A Single Rock in a Frozen Lake*, 2014.
Watercolor on Arches paper, 17 1/4 x 30"



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ARI SHAPIRO/NPR

Mike and Amy Mills' famous smoked chicken wings, as prepared in Ari Shapiro's backyard.

'Praise The Lard': A Barbecue Legend Shows Us How To Master Smoked Chicken Wings

Mike and Amy Mills are a father-daughter team from southern Illinois.

Mike was trained as a dental technician. "I made false teeth — crowns, bridges, partials — this type of thing. It's what I did as a trade," he recalls. "Later on, I started barbecuing just for the fun of doing it."

And that's what made him famous.

Mike is 75 now. Along with a pen and glasses, he carries a meat thermometer in his shirt pocket. He doesn't like to brag, but he has won numerous international barbecue competitions. He is even in the Barbecue Hall of Fame in Kansas City, Mo.

In short, the guy standing on my porch on a recent rainy day is a barbecue legend. With his daughter Amy, he runs a place in Murphysboro, Ill., called 17th Street Barbecue, where they spread "the gospel of barbecue," as Amy puts it. Hence the title of their new cookbook, *Praise the Lard: Recipes and Revelations from a Legendary Life in Barbecue*. It has simple recipes like pimento cheese and tangy coleslaw, as well as more ambitious projects — like instructions on how to select and prepare a whole hog.

We didn't get in that deep. I asked Mike and Amy to show us something people can make in their own backyards: smoked chicken wings finished on the grill. These barbecue evangelists preach that you don't need fancy equipment to make great meat.

To prove it, they set to work on a well-used and very basic Weber charcoal grill. For heat, Mike likes a natural lump charcoal — not charcoal briquettes.

"It's all-natural wood — it's not got chemicals and coal and other additives just to extend the wood product. It's 100 percent wood," he says.

He puts the charcoal lumps in a chimney and lights them. Once the coals are red hot, he dumps them onto the grill. "You want your coals to be nice and red and charred," he explains.

Then, right on top of the glowing coals goes an almost magic ingredient: a branch of apple wood, which Mike and Amy brought with them from southern Illinois.

"Something a lot of people don't know: Trees have bark. Bark blackens your meat. Your apple wood has a skin.... It's very thin," Mike says. So apple wood won't darken your meat, he says.

"So charcoal is the heat source," Amy adds, "and wood is the flavor."

As soon as the apple wood goes on, a sweet, smoky aroma fills the porch. "It smells like heaven," Mike says — and that's before there's even any meat on the grill.

The wings have already gotten a spice rub. They go on over indirect heat and should sit there for about an hour and a half undisturbed. They're not intensely cooking just yet, just slowly smoking.

That's one of the beauties of barbecuing, Mike says — it's "the great friendship maker," an excuse for people to get together with no hurry and just sit around and talk. "People aren't pushing and shoving; they know when it's ready there's going to be something good."

Finally, we move on to the second step in these two-step wings: It's time to apply a couple of different house sauces — with a tiny little mop. "We're not painting a house; we're fixing a meal. That's why we use a mop" instead of a brush, Mike explains. At this point, he and Amy add more hot coals and sear the wings over direct heat.

The cookbook includes the family's recipe for barbecue sauce, which you'll find below.

You want to pull the wings off the grill when the internal temperature hits 165 degrees Fahrenheit, or when they look nice and charred but not blackened.

Continued on page 37

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The Salt

Continued from page 35

"You eat with your eyes, too," Mike notes. "In fact, that's the first thing you eat with is your eyes and your nose."

At this point, I need to recruit an impartial judge to help taste these wings, so I corral my next-door neighbor, Diane Swann. She has lived in this neighborhood for decades and she loves a good wing – hot, mild or in-between. Amy hands Diane a wingette. Her verdict?

"Very delicious," Diane declares. (Food & Wine magazine agrees – it called the Mills' wings the best in the country.)

"There are just so many layers of flavor here – garlic, salt, dry rub, smoke, chicken itself, and then the sauce," Amy says.

As Diane puts it with a chuckle, "Poor chicken don't stand a chance."

Apple City Barbecue Sauce

(Courtesy of Mike And Amy Mills)

Makes about 2 cups

$\frac{3}{4}$ cup ketchup (made with cane sugar, such as Red Gold or Hunt's)

$\frac{2}{3}$ cup rice vinegar

1 $\frac{1}{2}$ cups apple cider

$\frac{1}{4}$ cup apple cider vinegar

$\frac{1}{4}$ cup packed light brown sugar

$\frac{1}{4}$ cup Worcestershire sauce

2 teaspoons prepared yellow mustard

$\frac{1}{2}$ teaspoon granulated garlic

$\frac{1}{8}$ teaspoon ground white pepper

$\frac{1}{8}$ teaspoon cayenne pepper

$\frac{1}{3}$ cup bacon bits (real, not imitation), ground in a spice mill

$\frac{1}{3}$ cup grated peeled apple

$\frac{1}{3}$ cup grated onion

2 teaspoons grated green pepper

Combine the ketchup, rice vinegar, apple cider juice, cider vinegar, brown sugar, Worcestershire sauce, mustard, granulated garlic, white pepper, cayenne and bacon bits in a large saucepan. Bring to a boil, stir in the apple, onion and green pepper, then lower the heat. Simmer the sauce, stirring often, for 10 to 15 minutes, until it thickens slightly. Decant into a Mason jar, cover and refrigerate. The sauce will keep for at least a month. Warm or bring to room temperature before serving.

Variation: To make this sauce a little hotter, add more cayenne pepper to taste, an additional $\frac{1}{4}$ to $\frac{1}{2}$ teaspoon. Be careful: A little goes a long way.



Ari Shapiro has reported from above the Arctic Circle and aboard Air Force One. He has covered wars in Iraq, Ukraine, and Israel, and he has filed stories from five continents. (Sorry, Australia.) He is co-host of NPR's *All Things Considered*.

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That's one of the beauties of barbecuing – it's "the great friendship maker"



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RICHARD HARRIS

Smell has been diminished in humans, as we stood upright and our noses came up off the ground.

Better Than You Might Think

Smell, the thinking goes, is not our strongest sense. Our lowly noses are eclipsed by our ability to see the world around us, hear the sound of music and feel the touch of a caress. Even animals, we're taught, have a far more acute sense of smell than we do.

But one scientist argues the idea of an inferior sense of smell stems from a 19th-century myth.

When neuroscientist John McGann at Rutgers started comparing the sense of smell in rodents to what was known about the human sense of smell, he had an epiphany.

"Actually we have a really excellent sense of smell," he says. "There are quite a lot of experiments showing that the human sense of smell is pretty similar to what you can find with a rat or a mouse or a dog."

He recently published a paper about his findings in the journal *Science*.

McGann wondered why our noses got such a bad rap. He traced the idea back to the mid-1800s, and the work of a scientist named Paul Broca.

"He was interested in free will and he had this idea that smell was this very animalistic sense and that it compelled animals to have sex and feed," McGann says. "And humans, having free will, could choose how we responded to smells and presumably had a less strong or less special sense of smell than other animals."

Sigmund Freud picked up this idea, too, arguing that smell invoked instinctual sexual behavior in animals. In humans, however, Freud believed "the putative loss of smell caused sexual repression and enabled mental disorders, particularly if one 'took pleasure in smell,'" McGann writes in his paper.

As scientists in the 20th century started to explore the sense of smell, they interpreted their findings in a way that reinforced the idea that smell has been diminished in humans, as we stood upright and our noses came up off the ground.

One example is that humans have about 400 distinct smell receptors in our noses, compared with more like 1,000 receptors in rats. "But, in fact, 400 is an awful lot," argues McGann, "and, quite honestly, there are very few odors that are volatile enough to get into the air that humans can't smell."

In theory, we can distinguish tens of millions of unique smells, and maybe a lot more.

There have been a few nose-to-nose comparisons between humans and other mammals in the lab, but there's no consistent winner.

"Humans are best at some, and dogs are best at some and mice are best at some," McGann says. "It just depends on what the chemical is."



Case closed? Not by a long shot.

"If the argument is, 'We are better smellers than we think,' I assent," says Alexandra Horowitz, a psychology professor at Barnard College. "We are better smellers than we think."

But, Horowitz says, if the argument is that we are just as good as dogs at using the sense of smell, she doesn't buy it. She even wrote a book on the subject, titled *Inside Of A Dog*. She says there is no serious comparison between the performance of a scent-tracking dog and a person.

"It's one thing to talk about the capacity" to smell, she says. Clearly we have the capacity to distinguish between a large number of smells. But, she says, "Do we behaviorally do anything that's anywhere similar to these olfactory animals? No, we generally don't."

Horowitz says the one place where humans do excel is when we use our sense of smell to savor food. Subtle and pleasing aromas come into our nose from the back of our mouth.

"Without smell you can't taste, and that's a real loss," she says. "I will acknowledge that's something we're great at, maybe even better than dogs."



Richard Harris is a correspondent for NPR's Science Desk. Currently he focuses on biomedical research. You can contact Richard Harris at rharris@npr.org.

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At This English Bar, An Old-School Solution To Rude Cellphones

There was a time when people went to bars to talk to other people, maybe even meet someone new. But that was in the BC era – before cellphones

“I’ve been in the pub industry for a long time, and progressively it’s become less and less social and more and more antisocial,” Steve Tyler, the owner of the Gin Tub in Sussex, England, tells NPR’s Scott Simon.

And that’s bad for business. So Tyler wanted to bring back the conversation, and he did by turning his bar into a Faraday cage – a 19th-century invention that reflects electromagnetic fields and conducts currents around, rather than inside, an enclosure.

He installed copper wire mesh in the bar’s ceiling and tin foil on the walls, effectively blocking cell phone signals from getting into the establishment.

“It’s not military grade,” Tyler says, but “it does its job.”

Tyler says that, because it doesn’t send a signal to jam phones, the setup is totally legal. But just in case, the Gin Tub has a sign at its entrance that tells people exactly what they’re

getting into: “No Wi-Fi, no signal, just friends.”

A week in, Tyler says that people are loving the change.

“I think I’ve hit a nerve in the world, that I think it’s rude, and I think society has accepted people on their phones in bars and in places where it’s socially unacceptable,” he says.

He hasn’t seen sight of any imitators, but Tyler is confident that his approach – or at least the general idea – will win out.

“I think this is gonna be the new way forward for restaurants and bars and clubs,” he says.

Without phones in their hands, people are no longer drinking in silence but instead talking with each other. Tyler says that’s how bars were intended.

“It’s like *Cheers*, the TV program, when you walk in everyone knows your name,” Tyler says. “Well, there are no pubs now where everyone knows your name.”

That is, except within the Faraday cage.

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British pub owner Steve Tyler has built a Faraday cage to stop his customers using cellphones.





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2017-2018



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Peter Serkin, piano

MOZART: Piano Concerto No. 20

MAHLER: Symphony No. 5



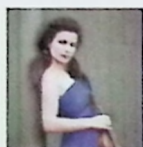
October 6-8, 2017

The Tempest Trio

Ilana COTTON: Cantus - **WORLD PREMIERE**

HAYDN: Symphony No. 103 "Drum Roll"

BEETHOVEN: Triple Concerto



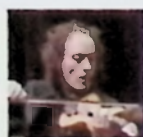
November 10-12, 2017

Bella Hristova, violin

BERLIOZ: Overture to *Beatrice et Benédicte*

David LUDWIG: Violin Concerto

MEDELSSOHN: Symphony No. 5 "Reformation"



January 19-21, 2018

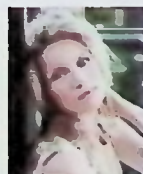
Tracy Silverman, electric violin

BERNSTEIN: Fancy Free: Three Dance Variations

Tracy SILVERMAN: Love Song to the Sun

WEST COAST PREMIERE

TCHAIKOVSKY: Symphony No. 5



February 16-18, 2018

Gabriela Martinez, piano

Jonathan LESHNOFF: Rogue Sparks

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Rebecca Ringle, mezzo-soprano

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Ginger-Grilled Miso Eggplant On Crispy Kale

Charred on the outside, raw on the inside was my destiny. Everything changed with two discoveries by Sally: this lusciously spiced ginger-miso sauce and microwaving eggplant slices before they hit the grill. You cannot mess this up, no way, no how. (Why it never occurred to me, I'll never know.)

Bed down those slices on the crisp grilled kale (another revelation) and you have a sensational vegan main dish. This dish is good hot off the grill or at room temperature.

Cook to Cook: There are hundreds of versions of miso (fermented soybean pastes from Japan). They each have their own distinctive taste, though they are generally broken down into light or dark varieties. Generally, the lighter the miso the sweeter it tastes. Misos are inexpensive, they keep a long time in the refrigerator, and they bring a lot of bang for the buck. So pick some up, and put them to work in soups and dressings.

Cook time: 10 minutes grill time

Yield: Serves 4; doubles easily

Ingredients

½ cup light (yellow or white) miso

¼ cup mirin (sweetened Japanese rice wine)

2 tablespoons rice wine vinegar

3 tablespoons minced ginger

2 teaspoons sugar

2 tablespoons vegetable oil

2 medium to large eggplants (2 to 2½ pounds), sliced horizontally into ½-¾ inch thick rounds

8 to 10 large kale leaves, washed, with the thickest portion of the center rib trimmed away but leaving enough of it to keep the leaf in one piece

Additional vegetable oil

Salt and freshly ground black pepper

Instructions

1. In a medium-sized bowl, combine the miso, mirin, rice wine vinegar, ginger, sugar and vegetable oil together until well blended. Thin with warm water to make a sauce that drips slowly from a spoon. You want to be able to brush it easily on the eggplant slices.

2. Place the eggplant slices on a plate in a single layer and microwave 4 to 5 minutes until just tender. Repeat until all the slices have been microwaved. Brush one side of each eggplant slice with the miso sauce and set aside.

3. Prepare a charcoal grill for one-zone direct grilling, or pre-heat a gas grill to medium. Allow the charcoal fire to burn down to a white ash, or moderate heat.

4. In a large bowl, toss the kale leaves with a generous amount of oil so that they are evenly coated. Season with salt and pepper. Place the whole leaves – 2 or 3 at a time – on the grill, and grill until crispy and lightly charred on both sides, about 2 to 3 minutes. They cook quickly, so keep a close eye on them. Place the kale on a serving platter as the base for the eggplant.

5. Oil the grill and place the eggplant slices miso side down. Baste the top side of the slices with the sauce and cook 12 to 15 minutes total, basting and turning carefully with a spatula throughout the grilling. Take your time; the slower they cook, the more sauce they will absorb. Continue grilling until the eggplant is a deep golden brown on each side and soft when pierced with a knife. Place them directly on the kale leaves, spoon any leftover sauce on top and serve.



Lynne Rossetto Kasper is co-host of *The Splendid Table*

CASCADE THEATRE



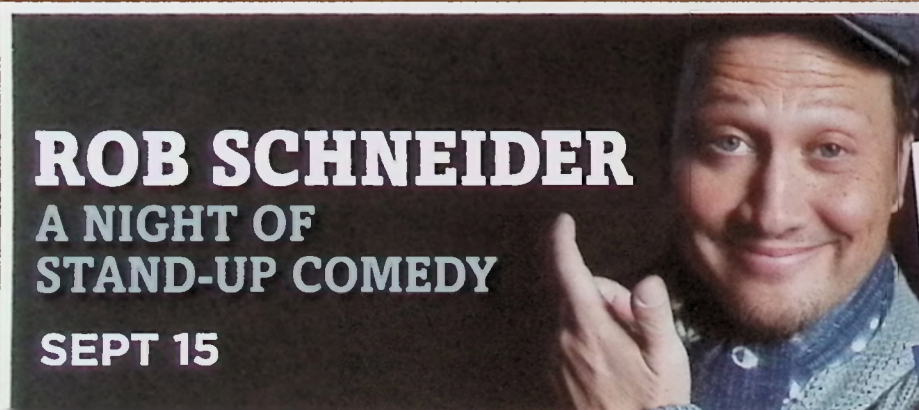
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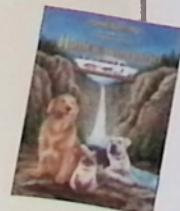
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As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Historical Society Offers Summer Music Festival

By Alice Mulally

Jacksonville, Ore., hosted a music festival long before The Britt Festival began in the 1960's. In 1889, more than 2,500 people attended the town's band festival. All-day bands played on the balcony of the U.S. Hotel to crowds below in the street.

The Ashland City Band has held outdoor concerts since the 1890's. The Butler bandshell in Lithia Park was completed in 1949 and still attracts hundreds to weekly summer band concerts.

Some early concerts were tiny. A picture of a Rogue River band concert in 1912 shows four band members and an audience about twice that size sitting on a few benches. Some towns put extra effort into their concerts. In the early 1900's, the Greater Medford Club built a bandstand and the city strung lights

and constructed benches to accommodate listeners at Liberty Park summer concerts.

On Aug. 5 this summer, a new music festival will be held under the trees at the Historic Hanley Farm on Hanley Road between Central Point and Jacksonville. Five regional bands will perform from noon to 8 p.m., with food and drinks, a farmer's market, and a raffle rounding out the day.

SOURCES: "Concert Band for Summer." Medford Mail, 19 Mar. 1909, p. 1. "A Musical Treat." Democratic Times, 16 May 1889 [Jacksonville Oregon], p. 2. "Routine Work by Council." Medford Sun, 7 June 1909, p. 6. O'Harra, Marjorie. "City Band Has Extensive History." Ashland Daily Tidings, 1961, p. 1. Sohs #20876 Woodville Concert. 1912, Photograph, Southern Oregon Historical Society, Medford Oregon.

Taverner Purchases House Designed By Architect Frank Clark

By Maryann Mason

In 1907, George Taverner and his wife, Mary Elizabeth, moved to Ashland, Ore., and bought a home designed by Frank Clark, Southern Oregon's leading architect at the time.

Taverner, born in 1841 in Devonshire England, had first settled and started a family with his wife, Mary Elizabeth, on a thousand acres in Sacramento County, Calif. Mary Elizabeth didn't like California's heat, so they returned to England for a time, but Taverner's businesses in the United States brought them back to America.

The residence had several architectural styles, including Corinthian columns and a round turret with a conical roof. The family loved to entertain, and were known for their English teas, often hosted by friend Olive Swe-

denborg, who lived in another Clark-built residence down the street.

Taverner was an active community booster and a member of the planning committee for a newly planned Lithia Park in 1909. He served as president of the Park Board and worked with landscape architect John McLaren, who also designed San Francisco's Golden Gate Park.

The Taverner home, at 912 Siskiyou Boulevard, remains a private residence and is listed on the National Register of Historic Places.

SOURCE: Robinett Romano, Ethel E. "George Taverner." Table Rock Sentinel, May 1986; "Ashland, Oregon: From Stage Coach to Center Stage." NPS.gov, National Park Service, 2017, <https://www.nps.gov/nr/travel/ashland/tav.htm>. Accessed 27 Apr. 2017.

SCOTT DALGARNO

Chronic-le

When my father got cancer in 1981 he never left the hospital. Now it often behaves like diabetes. Every holiday becomes Groundhog Day.

"Maybe this is my last spring break," thinks Karen, looking at her eighteen-year-old, packing her bikini for Puerto Plata. But she's thought that

thirteen times. Sometimes "in remission," never "cancer-free," she has to fend off idiots who ask, "How long do you have?" in front of her daughter.

"Now I have more hair," she says to her sister, "but I am also more sick. It was easier being bald." Of global warming, activists say, "It's like a cancer,

tearing through our world." But it is not.

Nothing is.

Nothing.

When people ask her daughter, "Why is your mother bald," Karen says, "Tell them your mother is a skinhead. Tell them, 'You should see the tattoo

she plans to put there.'" Something other gang members may sport one day:

If You Can See This, It Means I Have Cancer Again.

Autumn Nights

Screen door opens, screen door closes.

Screen door opens, summer closes down.

Autumn nights come on, autumn days close.

They hurry down.

Thunderheads roll in, they roll out.

They roll in.

The rain comes down, it comes down.

Smells of rain rise, they rise from the ground, like overtones in sound.

The sun comes out.

It goes away.

It comes back, it drops down

under the clouds.

Like the old, it grows white,

it goes yellow, it goes, like the old,

under a mound.

Night rolls in, it rolls in.

Stars roll on, they roll out, they burn yellow,

they burn white, they burn down.

We all burn down. On autumn nights

hearts go mellow, moon around.

Scott Dalgarno has published poems in *American Poetry Review*, *The Yale Review*, *Bellevue Literary Review*, *The Antioch Review*, and other journals. He was the pastor of First Presbyterian Church Ashland from 1994 to 2007. He also wrote an occasional column for the *Ashland Daily Tidings* in those years. He now lives in Salt Lake City.

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WEST COAST COMPOSER CELEBRATION | 8PM

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JULY 29 | VOYAGE OF DISCOVERY | 8PM

Guest Artist: Noah Bendix-Balgley, violin

AUGUST 4 | SYMPHONIC EXPLORATION | 8PM

Guest Artist: Jeffrey Kahane, piano

AUGUST 5 | EASTERN INSPIRATION | 8PM

Guest Artist: Tamara Mumford, mezzo soprano & Richard Cox, tenor

AUGUST 6 | MAGIC OF THE MOVIES
(POPS GOES JOHN WILLIAMS) | 7:30PM

AUGUST 12 | EXPEDITIONS OF REFLECTION | 8PM

Guest Artist: Measha Brueggergosman, soprano

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